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Memoir

OF THE LATE

JOHN DOBSON, M.R.I.B.A.,

NEWCASTLE-ON-TYNE.

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MEMOIR

OF

JOHN DOBSON,

OF NEWCASTLE-ON-TYNE,

MEMBER OF THE ROYAL INSTITUTE OF
BRITISH ARCHITECTS:

CONTAINING

SOME ACCOUNT OF THE REVIVAL OF ARCHITECTURE
IN THE NORTH OF ENGLAND,

WITH

A LIST OF HIS WORKS.

BY HIS DAUGHTER,

MARGARET JANE DOBSON.

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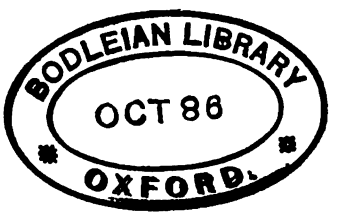
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LIST OF WORKS.

PREFACE.

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In considering my father's works, especially his Gothic, it is well to call to mind the condition of the profession in the very early part of this century, when there were few men who studied Gothic with any practical view.

I know from letters before me, written by students (some of whom afterwards became celebrated men), that as late as 1820, it was scarcely considered worth while to sketch, much less seriously to study Gothic forms any more than Chinese, unless it were occasionally here and there from a purely artistic point of view, as a pleasing antiquarian pursuit, or as the foundation for some paper to be read to a society of antiquarians. Certainly, while Pugin and others were doing all they could to call the attention of

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Foreign travel, so necessary to improvement, was beyond ordinary means, and a journey, even from Newcastle to London, cost more both of time and money than in the present day a journey from London to Paris, or even to Rome. The student has now an opportunity of sketching for himself the best examples of his art, which formerly he could know only through prints or drawings not much to be relied on. The public purse was little applied to the encouragement of the arts. Art education, in the modern sense of the word, was unknown; and as to architecture, it no longer existed as a profession, in Newcastle at least. On comparing the present with the past state of the profession of architecture, it is surprising

to mark the great advances that have been made. Whether we look to London, the artistic as well as the political head of the country, or to the provinces, we find that immense strides have been made in art. Since the termination of the great European War, in 1815, our country has vastly increased in wealth and commercial importance. The Schools of Design all over the country, the various local Museums, Galleries, Lecture Rooms, and Free Libraries, are all indications of the growing taste of the people, and the wise policy of the Government in encouraging our social and artistic progress.

The Town of Newcastle, not then enveloped in smoke, was, we are told, considered a desirable residence even by the wealthy and fastidious.

The banks of the Tyne, as far as Shields, a distance of eight miles, were thickly covered with hanging shrubs, and where now we have the blast-furnace and the cinder oven, there were wild roses reaching to the water's edge. The lover of nature may lament the changes that have made the modern city what it is, but, even to the mind of the artist and the poet, there are compensations which must not be forgotten. As Newcastle has increased in importance, people of means have been driven further from the turmoil of business, and have given employment to the architect in erecting princely residences; within the town spacious public buildings and an improved street architecture have sprung up; and ranges of convenient dwellings for the artisan have taken the place of the picturesque but comfortless hovels of the past.

Surrounded as we now are by architects, it is difficult to realise what little employment there was for them at that time. In point of fact, there were no architects then in the North of England in the strict sense of the word. Such buildings as were required were designed and erected by builders only. Some of those, fortunately, were men of talent, as the elegant proportions of the Tower of All Saints, Newcastle, designed and built by Mr. David Stephenson, clearly testify. Mr. Newton, another builder, designed the Assembly Rooms, Newcastle, and other buildings of minor importance. Elswick Hall and the County Courts, Newcastle, were by Mr. Stokoe and his son John, also builders.

The profession of architect in the North of England had ceased to exist with Payne, who practised in the last century. It was revived only with him who is the subject of this Memoir.

John Dobson, was born at Chirton, North Shields, in the year 1787. At a very early age he showed a remarkable talent for drawing; and amusing stories are told of the wrath of the villagers which was often roused on finding their gates and shutters decorated with sketches in chalk by his furtive hand. Mr. Lawson, the Village Schoolmaster, perceiving his bent, gave him a set of drawing materials: whereupon he ceased his *al fresco* efforts. He must have advanced quickly in skill, as he was, while still a child, appointed to the office of "Honorary

Draftsman" to Mr. M'Clashan, a celebrated damask weaver in the neighbourhood, and actually, at the early age of eleven and twelve, executed designs which were of valuable assistance to Mr. M'Clashan in his trade. His father, who appears to have been a man of considerable ability and judgment, wisely determined to give his son the advantage of a thoroughly good English education, and granted him every facility for continuing his studies after leaving the hands of Mr. Lawson. At the age of fifteen, the boy was placed by his father as a pupil with Mr. David Stephenson, who was at that time the leading builder and architect in Newcastle. In this office he made rapid progress, and gained a thorough knowledge of architecture. He not only learned to draw a plan, but to see it executed; and he even acquired an unusual acquaintance with carpentry and masonry. During this time he also studied surveying with Mr. Hall, of Stamfordham.

In these æsthetic days, some might perhaps consider this practical training beneath the dignity of the profession. We need only remember, as regards this point, the regrets expressed by the eminent French architect, Mons. Viollet le Duc, as to the superficial character of his own early experience. He tells us, that for two years he was set to copy drawings of buildings, of which he was not told either the age, the country, or the use; that he then worked for so much an hour in an architect's office, tracing plans and nothing else, except now and then to make some detail drawings, not knowing how, never

having seen the smallest part of a building executed.

During the time that Mr. Dobson was in Mr. Stephenson's office, he became a pupil of Mr. Boniface Moss, an Italian refugee (brother of the celebrated enamel painter), by whom he was instructed in fencing, perspective, and enamel painting. Here his fellow pupils were John Martin, the famous historical painter, and his brother, the Life Guardsman. The long drawn colonnades of Martin's "Belshazzar's Feast," as wall as the rapid carte and tierce of his brother, the bold soldier, came no less than our architect's skill in perspective from the studio in the attic storey of Moss's lodgings in Newgate Street, Newcastle.

In 1810, Mr. Dobson completed his studies with Mr. Stephenson, by whose advice he decided to establish himself in Newcastle, strictly as an architect. Before commencing his profession, however, he resolved to seek the instruction of John Varley, the father of English water color drawing, and with this view, proceeded to London. On his arrival, he found the realisation of his wishes attended with greater difficulty than he anticipated. Varley declined to be troubled with young pupils, and at first declared that he could not spare even half-an-hour. Observing, however, the intense disappointment of the youth, he at last consented to give him lessons at five in the morning, his time during the day being fully occupied. This concession, made at some inconvenience, marked the recognition of a kindred spirit. The master soon perceived the uncommon qualities of his pupil, and not

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late John Dobson, assisted his father for some years in office work. The eldest daughter married the late Sydney Smirke, R.A. One son and three daughters died in childhood. The youngest son, Alexander Ralph, inherited all his father's artistic genius. While studying his profession in the office of Mr. Sydney Smirke, he gained the first prize at the University College, London, for Architecture (Fine Arts), also the first prize Architecture (construction).

He had just returned to his father's office full of youthful enthusiasm for his art when he met his sad fate in the explosion at Gateshead, October 4th, 1854.

The name of Sydney Smirke has been mentioned in these pages, and he was so closely connected by family ties with John Dobson, that the life of the one without any notice of the other would be incomplete.

Sydney Smirke, R.A., bore a name already greatly distinguished in Architecture, being the younger brother of the late Sir Robert Smirke, R.A., an architect of great eminence. His father was also a Royal Academician. Mr. Sydney Smirke was educated for the profession, and became connected with the Royal Academy from a very early age. His name appears as gold medallist in 1827. He afterwards obtained a large professional practice, and

the architectural works which he has left behind him are both numerous and important. We are told that Mr. Smirke was a witness of the Gothic revival, but not a very active worker in that direction, although some undertakings of magnitude were intrusted to him, particularly the restoration of the Temple Church, and some important designs in a late Gothic for the Society of the Inner Temple. The course of his studies, however, combined with the traditions of his family and his own natural taste, led him to prefer the Classical Renaissance Architecture of Italy, a good specimen of which is to be seen in his design for the Carlton Club, Pall Mall. The completion of the British Museum, which had been left unfinished by his brother, and his design for the great Reading Room, illustrate at once his constructive skill and artistic feeling. The Conservative Club, St. James', and the Oxford and Cambridge Club, are also by this architect. Mr. Smirke was held in the highest honour by his own profession, as is proved by the award of the Royal Gold Medal by the Institute of British Architects, of which he was a member. He filled the chair of Professor of Architecture, with the office of Honorary Treasurer to the Royal Academy. On the death of Sir Charles Barry, Mr. Smirke was nominated by the Royal Academy as the architect to design the new home of the Royal Academy at Burlington House. It was his last work.

Mr. Barry, the son of Sir Charles, in his address to the Royal Academy on the death of Mr. Smirke, has

said—" Mr. Smirke, like a true artist, was sensitive and " retiring in manner. He was emphatically a man of " honour, possessing a refined taste and cultivated mind ; " he shrank from all that appeared exaggeration or " vulgarity, either in Art or Society."

His life has been well described as that of " a skilful " constructor, an accomplished artist, and a Christian " gentleman."

CHAPTER II.

DOMESTIC ARCHITECTURE.

AMONG those who embellished our country with noble works of architecture, during the last century, Sir John Vanburgh stands pre-eminent. Undoubtedly he was a man of uncommon genius.

In his exterior architecture boldness and originality distinguished him from his contemporaries. His style was founded on the Italian; but in his efforts to produce light and shade, he cared little for the minor elegancies of Italian art. His interiors were grand and full of display, and suited the taste of the day; but, imposing as many of his buildings were, it was too often at the sacrifice both of comfort and convenience. His invariable plan was to enter by a direct ingress in the centre of the north front, with corridors leading right and left. The consequence was, that the currents of cold air rendered the building in winter almost uninhabitable. Seaton Delaval, one of Vanburgh's most celebrated works, which was destroyed by fire, was a notable example of this. The late Lord Strathmore, who was a constant visitor

at that noble, but comfortless abode, complained to Mr. Dobson that he was obliged to take an extra cloak with him while staying there. When the property became Sir Jacob Astley's, Mr. Dobson was engaged to restore that part of the building which had been destroyed by fire, and to add a new wing. During his residence there he did not remember feeling comfortable in any apartment. The capacious and hospitable fire-place served but to quicken the currents of cold air that found their way through the ample corridors.

In 1815, Mr. Dobson exhibited at the Royal Academy a coloured drawing of this his first large work.

The novelty of a coloured architectural perspective drawing attracted considerable notice, and brought him great praise from Academicians. Previous to this, the drawings exhibited by architects were in Indian Ink, without the slightest attempt at artistic finish. So that Mr. Dobson may be said to have introduced the more attractive treatment of Architectural drawing which we now see.

Seaton Delaval was again destroyed by fire; it remained for years in ruins, and Mr. Dobson was consulted by the late Lord Hastings with regard to its restoration. This was one of the last works on which he was employed.

After Sir John Vanburgh, Mr. Payne was the architect most in repute in the North of England.

Among his noted works this practitioner designed Belford House and Axwell Park. The former was greatly altered and enlarged by Mr. Dobson. All Mr.

Payne's plans were, however, open to the objection which we have just indicated. He usually made the entrance from the South, but still in the centre of the building, and opening direct into the hall, through which the air rushed unchecked up the opposite staircase. Mr. Payne cannot therefore be considered to have improved on his predecessor, and in one respect he was worse than he was, because by making his entrance at the best aspect, he deprived the building of the advantage of the ground, in this most important frontage, being made ornamental.

Mr. Payne unfortunately was considered so great an authority, that all the country houses in the North of England were mere copies of his general plan. If a gentleman wanted a house built, all he thought requisite was to inform a builder of the size of the rooms required. The builder followed the plan of Mr. Payne as a matter of course. The plan was, a small entrance hall in the centre, the staircase opposite, the drawing-room on one side, the dining-room on the other, and the library behind.

We thus see how much mischief a man may do if he only be favoured by fortune and fashion. Not only do his patrons suffer, but an evil example is set which is perpetuated, until some genius appear of sufficient vigour to invent a new design. Even to this day the old system is not entirely obliterated, and we may still meet with men who, preferring the beaten track to the dictates of common sense, will starve their sons because their fathers were starved before them. Our friends from the south feel too often occasion to complain of the cold blasts with

which we are apt to receive them. Mr. Dobson, realising the errors of these "Examples," started his plans on a totally different system. It was soon found that he had the secret of keeping out the cold, and he was called upon to alter and enlarge nearly every important mansion in the county. Some of these alterations were on so large a scale, that in many instances little of the original building remained.

In designing mansions his first object was to place the house so that he might have the entrance where it was least commanding in its view, thus affording an opportunity of planting out the approach with shrubbery, and checking the strong winds as much as possible. In planning interiors he always considered it of primary importance to prevent direct currents of air from passing through the house. This he effected by double doors to the reception rooms, which imply thick inner walls, causing warmth and stillness: or by so constructing the passages as to "trap the air," according to his favourite expression. The exclusion of draughts, however, was always combined in his designs with thorough ventilation. Of this construction there is no finer example than Beaufront Castle, on the Tyne, in which he embodied all his theories of domestic architecture. But the sound principles, which he introduced, have not entirely prevailed. We may still often see an imposing portico so placed that when the door is opened the air sweeps into dining-room and drawing-room quite unchecked. The placing of doors and passages may appear

trivial in comparison to a handsome architectural effect, but we build houses to live in, not to look at.

Goethe has said, "we must do our utmost to encourage the beautiful, because the useful will take care of itself." We much fear that plain structural precaution neglected detracts sadly from the beauty of a grand portico wrongly placed.

When studying Tudor architecture (which he greatly admired), Mr. Dobson expressed his conviction that interior convenience was alone the object originally sought to be obtained, and that much of the picturesque effect of the style arose from chance. He also thought that much might be said of the advantages of Tudor architecture in the construction of buildings for domestic purposes, in producing varied and picturesque outlines, when the forms appear to arise out of necessity; and he did not see that there could be any objection to adopting the decorative style of detail to a Tudor outline, provided it harmonised with the building. When this style was found to be too costly, then he found what may be called the Manor House style of irregular outline a good substitute, as he thought that in some cases it was more in harmony with the component parts of the landscape. Many excellent examples of buildings of this kind have been erected by Mr. Dobson.

The construction also of buildings seventy or eighty years ago in the North of England, no less than the general plan, left much to be desired. It was decidedly unmechanical and unskilful.

One of the first advances to a better state of things was made by Sir Charles Monk when building Belsay Castle, Northumberland (a classic building). Sir Charles had resided for some time in Greece, and to a refined taste he added some knowledge of mechanics. Being anxious to copy the masonry of that classic land, he brought some skilled workmen from Greece, and at once introduced a style of masonry previously unknown in the North.

These workmen branched off into different parts of the country, spreading their skill and knowledge, and since that time a Northumbrian mason has been considered amongst the best that can be found in the Kingdom. To the worthy baronet's enterprise we are therefore indebted for some great improvements. But still, when Mr. Dobson was required to make extensive restorations, he observed many structural defects.

Dry rot was especially noticeable. He accounted for this by the foundations and cellars being filled with soil taken from the excavations, which kept the walls in moisture, creating a vapour beneath the floor. This Mr. Dobson overcame by placing a slight wall a few inches from the foundations, covering a vent on a level with the surface of the ground, with perforated stones or flags, so as to admit a thorough ventilation round the exterior of the building. After adopting this plan, he never knew an instance of dry rot. It has been called a dry drain, and is now become so common an expedient, that it may surprise many to learn that it was considered at the time a real and important discovery.

The expedient adopted previously to this, as we see by Mr. Payne's work, was to batten both the exterior and interior walls; but this was thought dangerous, and actually caused the destruction of Hexham Abbey House.

But after opening out the Roman Baths at Halton Castle, on the estate of Sir Edward Blackett, Northumberland, Mr. Dobson adopted another plan of preventing moisture from penetrating walls. In making the excavations he found that the Romans had lined their walls with tiles about nine inches by fifteen, each side of the tile returning about an inch. This produced a current of air, and prevented the moisture from entering into the interior. The tiles were fixed to the walls by T headed nails, some of which he found still quite perfect. As the system seemed to have worked so well he adopted it, substituting bricks for tiles, and leaving a space of two inches for an air current, in place of the half-inch space which he found the Romans to have used. Thus began the introduction of what is now called a hollow wall.

It would be tedious, and venturing beyond the limits of this little volume, to allude to many of the domestic buildings either designed or restored by Mr. Dobson. A few may be selected as likely to be of interest from the peculiar difficulties which the architect had to overcome.

Among his earliest restorations were the Border Peel Towers, which, in spite of many difficulties, he succeeded in making both comfortable and elegant abodes. Chipchase Castle and Houghton Castle, both on the North

Tyne, are buildings of this nature. Nor must we forget to mention Wallington Hall, the seat of the late Sir Walter Trevelyan, where some of his restorations are still much admired.

This mansion was originally one of the kind often met with in the Border Land. It had a large quadrangle in the interior of the building. Mr. Dobson roofed this over in a trabeated manner, the space being glazed between the beams, with one piece of ground glass, hemispherical in form (or rather a segment of a hemisphere), full provision being made for expansion and contraction, so as to avoid fracture of the glass cupola. The result was that the neglected quadrangle was transformed into a most successfully lighted picture gallery, and has been greatly admired by such eminent men as Ruskin, Dante Gabriel Rossetti, W. B. Scott, and other celebrated artists, who afterwards embellished its walls with some of their choicest works.

Lambton Castle is another edifice which claims special notice, as it was one of the last works on which Mr. Dobson was employed, and illustrates conditions of peculiar difficulty. The Castle stood upon a highly picturesque site on a richly wooded bank, rising magnificently above the valley of the River Wear. Unfortunately, it was discovered that this position had at one time been undermined in search of coal. At the depth of about sixty-nine fathoms below the surface of the hill, there was a series of beds of coal reaching downwards to we know not what depth. These beds had been worked

out, deserted, and forgotten, so that this beautiful knoll, whilst it appeared to be as solid as any other portion of the great mountain range of mineral, was in truth a most unstable tract of perforated ground.

The Castle, which was erected some ninety years ago, shewed early symptoms of the gradual subsidence of the earth on which it stood; and, by the time the late Earl of Durham came into possession of the estate, the building was become in many parts insecure, and in a dangerous condition. Lord Durham, from attachment to the site, resolved to take down the old Castle and restore the foundations, instead of building elsewhere. He requested Mr. Dobson to furnish designs, and it is needless to dilate upon the anxiety and responsibility of such a task. We can testify to many anxious moments caused by the foundations of Lambton Castle.

The architect proceeded, in conjunction with Mr Heccles, a viewer at Lambton, upon a very extensive, but in reality the only practicable plan. The whole area occupied by the succession of empty seams, from whence coal had been taken, was substantially built up with solid continuous beds of masonry. The very unfavourable nature of the subsoil rendered the foundations a work of immense labour. The principal walls had in some places to be carried down to the depth of fifteen feet below the cellar floors. In consequence of the looseness of the ground under them, a bed of concrete, ten feet wide and eight feet deep, was made. The underpinning of these walls was the work of six years. Portions of the

work of Mr. Dobson's predecessor which remained sound were retained. When we consider the date of the latter we must be lenient in our judgment.

The exterior of the new building is in the Manor House style, and the interior arrangements are somewhat stately. You enter by an inner hall, so placed as to prevent cold winds from rushing through and chilling the adjoining apartments. Thence you pass into a great hall 94 feet in height, 76 feet in length, 64 feet in width, which forms a means of communication between all the principal apartments. This, which was the last design of Mr. Dobson, has been described as "a noble pile, worthy of a feudal prince." He was prevented by his final illness from seeing the completion of the work, but it was faithfully and ably carried out by Sydney Smirke, R.A., at the request of Lord Durham.

As Mr. Dobson's reputation began to extend beyond the limits of his native county, he was called upon to design houses, churches, etc., in other parts of the kingdom.

He received from a German nobleman a request to design a castellated mansion for him on the Rhine. He went and saw the site, and partly completed the plans, but failing health compelled him to relinquish the task.

We may here add that Mr. Dobson laboured to impress upon the younger members of his profession the heavy weight of responsibility which rests upon an architect, particularly in the department of construction. He always told them that the contractor is only responsible for the

proper supply of such materials and labour as are specified, or as may be reasonably inferred from the constructive drawings and specifications and other directions of the architect. The contractor's responsibility, therefore, ceases after the approval of the architect or clerk of the works; but the architect is responsible in case of failure of construction, when he is remunerated by commission and not by time.

Where difficult foundations have to be encountered, it may be conceived how heavy are the responsibilities of an architect, and what care and judgment are required. Who can say that an architect, who has to encounter so much anxiety, and is subject to so many risks in designing ornamental buildings of a limited size, is overpaid by the ordinary commission of five per cent.? Mr. Dobson therefore urged upon all members of the profession to proceed with caution and judgment in designing new works or preparing plans for the alteration of old ones.

In concluding the subject of Domestic Architecture, it is pleasing to state that Mr. Dobson, during his long and varied practice, never exceeded an estimate, and never had a legal dispute with a contractor.

CHAPTER III.

ECCLESIASTICAL ARCHITECTURE.

It will be well for my readers to bear in mind that the beginning of this century was undoubtedly an age of darkness as to Gothic art. If an architect had the knowledge, he often lacked the courage to adopt anything like pure Gothic. Mr. Dobson may claim to have been, in actual practice, the leader of the movement which has led to the present revival of the style. This is a distinction that properly belongs to him; and it was not without boldness that he devoted himself to a period in the study of which he could expect to find but little encouragement. Much, however, as he delighted in old works, he never became a mere copyist or plagiarist. Nor did he at any time, even so far back as 1814, perpetrate such untrue things in the way of construction as stucco fronts and sham gables. With him perfection of proportion and judicious distribution of parts atone for the absence of merely decorative features. Never was he guilty of erecting a mere shell for the sake of making a display with small means.

Fortunately for architects, clergymen began in the last generation to give some attention to the study of Eccle-

siastical Architecture, and thus became interested in the restoration of many a parish church which had been allowed to become almost a ruin.

An amusing incident is related of Mr. Dobson in connection with the clerical study of architecture. A much esteemed vicar of Newcastle consulted Mr. Dobson about the restoration of a church. The latter in due time arrived with his plans. The vicar also appeared armed with a roll of his own designs, and the architect and clergyman discovered that they differed most seriously in their opinions. Whereupon the vicar exclaimed—"But, Mr. Dobson, I have devoted three weeks to the study of these plans." The architect replied—"I have devoted fifty years to the study of mine." It is needless to add that the vicar bowed to the experience of fifty years.

Perhaps Mr. Dobson's real love of Gothic is nowhere more evident than in his restorations of old churches, with which he began his ecclesiastical career, and on which he was the greater part of his life employed.

The first important work of the kind on which we find him engaged was in 1817, when he was requested by the late Mr. Beaumont to undertake the restoration of Hexham Abbey Church. Mr. Dobson urged that the east end of that fine example of Early Pointed work should be restored in harmony with the rest of the building. Unfortunately, his opinion was over-ruled, and much to his chagrin the badly designed rose window was conscientiously replaced in the east end. Thirty years

after, however, he had the satisfaction of continuing the harmony of the building by introducing two tiers of enriched lancet windows in place of his former enemy, the Catherine wheel, and also of restoring the whole of the east end to its original character. His hand is also to be seen in the windows of the aisle.

In making this restoration, Mr. Dobson took for his guidance the Abbey Church at Whitby, which, in spite of some little opposition at the time, he considered of the same date as Hexham Abbey Church.

It was gratifying to find that his professional friends at that time regarded it as one of the most successful works of the kind that had then been executed.

The keep of the old Castle of Hexham was restored by Mr. Dobson in 1813, and was converted into the Manor House and depository of muniments.

The little picturesque church of St. John Lee, in the same neighbourhood, was restored in 1818.

In 1817, Mr. Dobson made considerable plans for the restoration of Tynemouth Priory (which were not carried out) from very careful drawings which he had made in early youth. All these drawings he subsequently presented to Mr. William Sydney Gibson, who found them invaluable when publishing his work on Tynemouth Priory.

In 1815, when Mr. Dobson was in Paris, having previously measured in detail the mouldings and other tracery of Tynemouth Priory, he was much interested to find them, line for line, exactly like those of Notre Dame.

He also restored the Lady Chapel at Tynemouth Priory, and in 1854 gave a most interesting lecture to the members of the Royal Archæological Society upon the bosses of that beautiful little edifice. We may add here that in 1817 Mr. Dobson planned for Colonel Birch additions to the fortifications of Tynemouth Castle, which were afterwards supplemented by a fosse, the work, it is said, of a civil engineer.

He restored the North Chapel of the Castle at Newcastle, the oratory at the head of the keep, and the dungeon, from sketches made many years before, in which he had studied every surviving indication of their original appearance.

The nave of St. John's, Newcastle, was also most faithfully restored by Mr. Dobson. The piscina discovered behind the wainscot would have been scrupulously replaced by the architect, but the severely Protestant incumbent consigned it to the Museum of Antiquities.

Another of Mr. Dobson's restorations was the north and south transepts of St. Andrew's, Newcastle.

In 1836 he restored St. Edmund's, Gateshead, which had remained a roofless ruin for nearly two centuries. The history in connection with this chapel dates back to a chapel or hospital dedicated to the Holy Trinity, which was in existence before the year 1200, and still further back to a monastery and hospital of the 7th century, to which the Venerable Bede refers, and which monastery is supposed to have perished during the Danish invasion.

In 1248, there was a new foundation of the chapel and hospital of St. Edmund's by Nicholas de Farnham, Bishop of Durham, uniting it with that existing of St. Trinity, from which time the original chapel of St. Trinity appears to have fallen into disuse.

St. Edmund's Chapel stands about a mile from Tyne Bridge, on the east side of the High Street, Gateshead.

The west front has a doorway under a deep pointed arch, with a profusion of plain mouldings; on each side of the doorway plain shafts and round-headed or trefoil niches. Above the door is one long lancet light in the centre, and two smaller ones, with blank pointed arches intervening. The south side of the chapel has five lancet windows, betwixt alternate buttresses. The north side has four similar lights and two smaller ones, one under a narrow pointed arch, and another under a sort of trefoil head. Some of the capitals are florid and others plain. The east front has three lancet lights. The architecture of the interior is extremely plain and simple. The lights on the north and south are under round arches inwards, though pointed without, and the whole fabric consists of a single body, undivided by aisle or transept. In his restoration of this church Mr. Dobson added a handsome semi-circular timber roof, of the character of those at St. Nicholas' Church, Newcastle, and Hexham Abbey Church. On a tablet is inscribed:—

This church, dedicated to the Holy Trinity, was built A.D., MCCXLV. Repaired by Public Subscription, MCCCXXXVII. John Collinson, M.A., Vicar.

The ancient house of St. Edmunds became, after the dissolution, the seat of the Ridells, a branch of the

ancient baronial family of Northumberland. The house and gardens of Sir Thomas Ridell suffered severely from the Scots army under Lesley, A.D., 1644, on account of the loyalty of their owner, and on January 28th, 1757, being the seat of a Catholic family, it was gutted and set on fire by a Protestant mob. The house afterwards came into the hands of the Claverings of Callaly, and subsequently became, by purchase from the family of Barras, the property of Cuthbert Ellison, of Hebburn, and eventually fell into ruins.

About 1841, Mr. Dobson designed a private chapel for R. Riddell, Esq., a descendant of the same ancient Roman Catholic family of Riddell. This design is one of his happiest efforts. There is a repose about it which is felt to make it singularly adapted to domestic worship.

The difficulty of the restoration of the grand church of St. Nicholas, Newcastle, has been most frequently noticed as an example of Mr. Dobson's versatility and scope of genius. Much of the work which he executed in this undertaking was such as could only have been expected from an engineer. Even as George Stephenson bridged over Chat Moss with twigs and brushwood now hidden from sight, in like manner some of Mr. Dobson's most ingenious works are those of which no visible trace remains. It is almost to be regretted that so much ingenuity should be buried underground.

The tower of St. Nicholas, the pride of Newcastle, was in imminent danger of falling when, in 1832, he took in hand to stay the ruin, and actually succeeded in widening

the foundations of a tower 194 feet high; supported the walls by buttresses, which he made to form a porch; took down and restored the pinnacles and all the parts of the superstructure destroyed by age. Of this work, which he executed under circumstances of great danger and difficulty, nothing but the two porches and buttresses are to be detected by an ordinary observer. Some years previously to this, he added the beautiful floral Gothic window at the north transept, which is now unavoidably hidden from the inside by the organ, for which no other suitable place could be found in the church. When a youth, he measured every stone of the tower of St. Nicholas; but the drawings which he then made are unfortunately lost.

As another proof of Mr. Dobson's inventive skill, the work which he did at the fine old Norman church of St. Michael, Houghton-le-Spring, Durham, may be cited. About the year 1828, a tower to contain a peal of six bells had been added, which weighed about 1,500 tons. This enormous mass of masonry caused the pillars on the north east and south east of the tower to shrink, as they had not originally been constructed to carry such a pressure, added to which the foundations also were become seriously weakened by the formation of vaults. In 1859, Mr. Dobson undertook the arduous and difficult task of taking out the pillars and replacing them by new ones. This he ingeniously accomplished by carrying the

solid mass of the superincumbent masonry on wooden centres; and to make the work more secure, he had the whole of the *debris* within the tower taken out to the depth of the foundations, and the space solidly filled in with concrete, thus preventing any external pressure from the ground outside, which was so much above the foundations. The whole of this work was accomplished without any shrinking or settlement of the structure. We are told by Mr. J. W. A. Robinson. who was churchwarden at the time, that Mr. Dobson, with his usual liberality, presented his professional fee towards the church restoration fund.

When Mr. Dobson began his practice as an original designer of churches, all ecclesiastical sentiment was at a low ebb. The ceremonies of public worship, which are now accepted as a revival of the ancient Anglican usage, were not thought of. A cross on a gable seemed rank popery in the eyes of many who have lived to admire far more elaborate ornament.

It will be in the memory of my north country readers what trouble was caused by a cross on a gable within even the last few years. It will, therefore, be readily understood that Mr. Dobson, in his first efforts to revive true Gothic, was in advance of the times, and had many difficulties to encounter and overcome.

In 1825, he commenced his design of St. Thomas' Church, Newcastle. The last corner stone was laid by Mr. John Clayton, October 26th, 1827. It was consecrated October 17th, 1830. This church is Early

English in style. The windows are of a narrow oblong form in pairs of lancets, divided by slender mullions. The buttresses, projecting boldly and surmounted with decorated pinnacles, are terminated above the eave course with handsome turretted spires. The interior is most graceful in proportion. In all Mr. Dobson's works, as we have said already, no matter whether on a large or small scale, the beauty of proportion is always pre-eminent. But perhaps in none of them is this more visible than in the graceful vaulting of the interior of this church, which the sad addition of galleries has not been able to mar. The three-decker pulpit, once almost universal in our churches, was a source of never-ending regret to the architect, but he had to give in to the feeling of the day. He pleaded in vain for a chancel, but that was too advanced for the prevailing prejudice. Such a structure would have been a fitting memorial to the master, the Rev. Richard Clayton, who laboured so long and devotedly in that place of worship, and to whose memory Jesmond High Church was erected.

St. Peter's Church, Newcastle, was consecrated in 1843. This may certainly be considered one of Mr. Dobson's most successful efforts in ecclesiastical work. It is designed in the late Decorated Style, and is characterised by much of the solidity of mediæval work. It consists of a nave, chancel, and double aisles, containing a good deal of well-designed detail; with a tower and spire at the west end. The lower stage of the tower is used as the baptistery, the font being surmounted

by a canopy of elaborately carved wood, suspended from the groining above. The nave consists of five bays, with tall stone pillars and high pointed arches, and is surmounted by a clerestory of three-light windows on both sides, and is, together with the chancel, of the spacious width of 30 feet, and covered with roofs of open timber work, that which is over the chancel being particularly massive and well-designed. The stalls in the chancel and the other fittings of the church are very elaborate and well carved.

From the nature of the site and the adjoining property, it was found impossible to have the usual east window in the chancel of this church. This difficulty Mr. Dobson overcame by treating the east wall as an architectural composition, dividing it into niches and panels, three of the most important of which were filled by a beautiful painting, representing the scenes of the Crucifixion, so that it may be said that the absence of the east window is not only not felt, but may be considered by many to have resulted in an absolute advantage.

The church provides accommodation for between six and seven hundred. The large gallery at the west end is not part of the original design. Most of the windows are filled in with stained glass, some of it perhaps a little too heavily coloured. The recent wall decorations are from the design of Mr. R. J. Johnson, architect. The site was the gift of Peregrine Ellison, Esq. The general effect of the church, especially the interior, is exceedingly striking.

The small church of Sudbrooke, Holme, near Lincoln, was the last ecclesiastical work of Mr. Dobson, and was consecrated during his final illness. It was gratifying to him to know that it was pronounced "a beautiful temple for the worship of God," and to be in design "picturesque, uncommon, and popular."

From churches it seems an easy step to the last resting place of the dead, concerning which we should like to say a few words, especially on the subject of Jesmond Cemetery, as a conclusion to this chapter.

The Burials Act, which closed the churchyards, was indeed a boon to Newcastle, for at that time the final abodes of the departed could not have failed to have been a source of infinite pain to their living friends.

Nothing can be more gloomy and desolate than these old burial grounds now appear. They are crowded with graves placed close together because of the value of space, without room for the graceful and beautiful mixture of flowers and shrubs.

Mr. Dobson's design for the Jesmond Cemetery exhibits very strikingly one of the great characteristics of his works—namely, their appropriate sentiment. The cemetery is ornamentally laid out, and yet there is no mistaking it for a mere garden, or in fact for anything but a place devoted to the sacred purpose for which it is intended. The church and the Dissenters' chapel grouped

together form a most sombre and imposing entrance to our Campo Santo. The designer, with a true artistic hand, has made all the existing features to form part of his plan, and nowhere has his taste and skill as landscape gardener been more effective. Even the long blank wall facing the road, marked by a dwarf railing enclosing a shrubbery and plantation covered with trailing ivy, is pleasing to the eye. Newcastle has long been proud of the old Jesmond Cemetery, and we think justly so. Perhaps the most beautiful monument in the enclosure is one designed by Mr. Dobson, which was erected by subscription to the memory of his old friend the late Archibald Reid, Esq.

In conclusion, we need only remark that Mr. Dobson did not employ much of his time on such minute work, but the few other monuments contributed by him will be found in their proper place in the catalogue.

CHAPTER IV.

ENGINEERING ARCHITECTURE.

It is difficult to say of one class of Mr. Dobson's works, whether they appertain to the province of the Architect or of the Engineer. A few years ago the same delicate and disputed line was not drawn as now between the works of the two professions; while at the same time the engineering profession was in some respects in as bad a plight as the architectural. The architect, as in Mr. Dobson's case, was often requested to carry out works of no small engineering difficulty. It may be safely said that whatever Mr. Dobson took in hand he overcame with mechanical skill, never, however, losing the artist in the engineer. In no happier instance does his engineering ability shew itself than in his design of the Newcastle Central Railway Station.

The difficulties of site which he had to obviate enabled him to originate a plan which has ever since been universally admired and copied; and the peculiar features of this plan, owing to the requirements of the place, not less than the plan itself, which might be applicable anywhere, have been continually repeated.

The same work illustrates no less the care and foresight with which he provided for the convenience of business, and even made arrangements for accommodating additional traffic, which he knew to be likely to follow from the development of the railway system. In his anxiety that the buildings he erected in which business of any kind was to be carried on should answer their purpose, he made it his study to obtain a thorough knowledge of the sort of work to be conducted in them: and he spent three days in a railway station watching the issue of tickets, the passengers getting in and out of trains, the departure and arrival of trains, before he designed the Central Railway Station of Newcastle.

The result of this careful study is evident in the arrangements of the platform and various offices attached.

The North Eastern Railway Company has absorbed the Carlisle Company: and the North British trains now run into the Central Station, and on special occasions the amount of extraordinary traffic is something astounding. In spite of all these additions the platform is so perfectly arranged that it has been worked hitherto without much difficulty. It may be mentioned, however, that if the architect could have prevailed at first, the station would have been much larger, as, with his usual foresight, he predicted the increase of traffic; and already it has been found necessary to enlarge the premises.

After studying the various obstacles, Mr. Dobson came to the conclusion that a curve not only met and overcame

the difficulties of site, but that it was also the most artistic way of treatment.

Having determined the general idea of a curved platform, he caused everything to fall into harmony with that, carrying out the curve not only in the roof but in all the minor details of the work. The doors and windows opening on the platform have circular heads, and being placed at equal distances give the effect of an arcade, in harmony with the curved platform. Even the gas lamps, we believe, were here made circular for the first time.*

In order to make the roof answer to the rest of the design, Mr. Dobson introduced curved ribs, crossing the whole width of the station in three spans of sixty feet. Each rib, by means of a tie rib, held up by a suspension rod from the crown of the arch, makes a bow and string girder of each principal.

The facility of obtaining malleable iron led Mr. Dobson to originate this new and graceful style of roofing effected by curved principals. All the experiments were made at the works of Messrs. Hawks, Crawshay, Gateshead-on-Tyne.

This, however, was not accomplished without much anxiety and consideration. The rolling mills at the time only supplied flat pieces of iron, out of which curved rafters would have had to be cut. The expense would have been increased so much by this process, that Mr. Dobson did not find himself justified in using it. By a simple

* The original lamps have been replaced by larger ones.

contrivance, therefore, of bevelled rollers regulated to suit the curve of the principals, the expense was reduced to the extent of £1,400 in the roof alone of the station. Such was the origin of the curved platform, and the elegant and light roof now to be seen in so many parts of the Kingdom. The semi-circular ribs and large spans first used by Mr. Dobson have been universally copied, both in England, on the Continent, and in America.

The novelty of this roof procured Mr. Dobson the honor of a medal at the Exhibition at Paris, 1858.

The exterior of the Newcastle Central Station was designed to be sheltered by a noble classic colonnade throughout the whole length of the building, with a portico in the centre double the width of the colonnade.

This design has been described as equal to one of Palladio's grandest efforts.

Unfortunately, however, when the walls were half up, the Company resolved to bring the chief offices from York to Newcastle; consequently the whole plan was changed, and the exterior colonnade abandoned. Mr. Dobson was compelled to re-arrange the entire design. He had to make the building two stories high instead of one. The walls had to be strengthened in thickness, the other features also had to be altered or obliterated to suit the new requirements. It was during Mr. Dobson's final illness that the present portico was added, the Company's architect, Mr. Prosser, having sadly to modify the original noble design.

We will not dwell upon the grief and disappointment of the inventive architect.

Mr. Dobson exhibited at the Royal Academy, in 1850, his beautiful water-colour drawing of the original design of this station. This drawing, together with a plan of the interior, has been presented to the Natural History Society at Newcastle.

The station was opened in some state by the Queen and the late Prince Consort and Royal Family on August 27th, 1850.

The Goods Warehouse of the North Eastern Railway, at the Manors, Newcastle, is another building that requires special notice.

The arrangements of the loading and unloading platforms here, have enabled the Company to do three times the business that was ever expected to be done. The building, without pretension, has the stamp of what it is meant for. The foundations of these warehouses were attended with great difficulty, being only town deposit of fifty or sixty feet, and that for the most part in a state of fermentation.

Mr. Dobson provided for a reasonable settlement of the building by concrete footings, varying in depth from six to seven feet, in proportion to the weight of the superstructure. The settlement did not exceed more than seven inches over the whole degree of consolidation of the earth on which the walls were to rest. An equal settlement was produced. This has been considered one of Mr. Dobson's most successful works of this description.

It may here be observed, since we are apt to forget to whom we are indebted for many improvements both in art and science, that concrete was first introduced into this country for buildings in lieu or in aid of piles, by the late Sir Robert Smirke, R.A. The French used concrete as a substitute for large baulks of timber, which was the usual mode of giving stability to walls on soft foundations, but Sir Robert Smirke was the first to introduce it into this country, and to apply it systematically for architectural purposes.

To Sir Robert Smirke we are also indebted for the introduction of iron in domestic architecture. No doubt Engineers used it in their constructions from very remote periods of time, but no architect employed cast iron largely as a building material until Sir Robert Smirke applied it. Huge cast iron beams were used by him in Lord Bathurst's house when he had some practical difficulties to overcome, and heavy walls to retain and undermine, without injury to the fabric, and cast iron beams were employed of as large scantling, as they are now using.

In connection with the North Eastern Railway, it may be mentioned that the construction of the High Level Bridge and the passage of the Newcastle and Berwick Railway through Newcastle, involved an immense destruction of property.

Here Mr. Dobson's services were called into request in the settlement of the compensation to the various owners of property destroyed. His knowledge of its value, and

the implicit confidence placed in him by the owners and occupiers, enabled him, in conjunction with the late Mr. Robert Wallace, the Town Surveyor of Newcastle, to adjudge all the claims for compensation without carrying them into a court of law.

He prepared plans and sections of the Newcastle and North Shields Railway, and was so much master of the subject as to be frequently examined as a witness before committees of both Houses of Parliament upon various sanitary and Town Improvement Bills. In these respects, no less than in his skill as an architect, Mr. Dobson left a void not easily filled.

In the settlement of all kinds of disputes within a wide range of Newcastle, his sound judgment and dispassionate temperament repeatedly extinguished litigation between employers and contractors. He was always the arbiter, and never the partizan, and the confidence of contractors in the justice of his decisions availed employers more than any mistaken advocacy of their apparent interests.

Mr. Dobson prepared plans and sections of the River Tyne for the Corporation of Newcastle in 1829, when that body were considering the propriety of river improvements, a task which was taken out of their hands by more energetic successors some seven and twenty years ago.

CHAPTER V.

PRISON ARCHITECTURE.

Mr. Dobson has frequently said that the attention which he paid to the study of Castellated Architecture was regarded by some of his friends as a waste of time, since he was not likely to erect many buildings of a style that was ill adapted for domestic comfort.

But no sooner had he spent, at the beginning of his career, three months in Conway, Carnarvon, and Beaumaris, studying the famous castles, which are among the finest examples of Castellated Architecture in the kingdom, than designs were required for the prisons which were to be erected at Morpeth, in Northumberland. A design which he submitted, in competition with others, was accepted.*

Mr. Dobson found that his studies in castellation stood him in good stead in gaining him this early distinction, and the knowledge that he acquired was afterwards invaluable to him, both in the construction and alteration of castellated buildings. An old castle, with its small

* We may here add that Mr. Dobson was afterwards strongly opposed to architectural competition, and never competed again.

loop holes, and its large surface of blank wall, is a most majestic object, but to the educated eye the impression which it conveys is that of a constant effort on the part of the builders to obtain light and air in the interior chambers: hence the many beautiful examples of oriel and other projecting windows, commanding distant views, over the embattled walls and barbicans; hence, also, the manner in which the apartments were made to overlook the interior court. The beautiful chapels at Conway and Beaumaris are particular examples of this lightness of construction.

His designs for Morpeth and also for the Court Houses and Prisons of Carlisle, which were new and successful in treatment, were founded on his studies among ancient castles.

In his anxiety to make those designs complete in every way, the architect actually sought the advice of more than one burglar of celebrity, and he gained some hints from those gentlemen which were calculated to frustrate their most brilliant feats for the future.

But the most important work of this kind that was executed by Mr. Dobson was Newcastle Gaol, the foundation stone of which was laid on June 4th, 1823.*

The erection of this gaol marked a great and beneficent revolution in prison architecture. It was designed with radiating wings or passages, tending towards a common point, with a circular or ellipitical building in the

* Robert Bell, Mayor, presented the silver trowel used on the occasion to Mr. Dobson.

middle for the residence of the keepers, from which they could at all times, themselves unseen, inspect every part of the prison at a glance. This happy invention did away at once with the barbarous contrivance of manacles and fetters, which became thenceforth unnecessary, since misbehaviour in prisons built on the radiating principle cannot escape instant observation. It is difficult indeed to imagine a plan better adapted for security, classsification, and inspection, and the improvement has been universally accepted. In the first instance, however, a modification was proposed which would have nullified the whole design. The Society of Prison Discipline suggested that the radiating wings exhibited by Mr. Dobson should be built so as to contain each a double row of cells. Mr. Dobson demonstrated the danger and impropriety of such an arrangement, and succeeded in convincing them that it was essential to the plan that each wing should contain only a single row of cells, the windows of which should be opposite to the blank wall of the next wing. Thus no communication could be held between the different classes of prisoners who were confined to the several wings or blocks, and were completely separated from one another. At the same time every possible provision was made for the good sanitary condition of the cells. Loss of health through the unwholesomeness of the prisons, which was so frequent under the old system, was not, in the opinion of the architect, a part of the punishment prescribed. The massive structure of Newcastle gaol is enclosed by a

thick wall 25 feet in height above the inner courts. The entrance is by a strong and imposing tower on the west side. Two ponderous gates secure this entrance, and between them is the porter's lodge. The lofty centre tower opens to the view the grand staircase, which is ascended by eighteen wide steps. Above this is an arch formed of immense blocks of stone, and beyond that is a circular recess with a dome roof. McKenzie says, "the dim shadows of the figures, pacing along this covered vestibule, must tend to impress the minds of strangers with feelings of awe and apprehension. The whole of the internal arrangements bear the mark of extraordinary care and foresight." *

It is a remarkable fact that this building was erected without deviating in the smallest degree from the original plan.

When it stood completed, it was pronounced the cheapest prison of similar extent ever erected in the kingdom. It was said of it:—"The designs of our old English architects were often successful, rich, and fanciful, but they never executed works of such admirable strength and durability as this."

* History of Newcastle.

CHAPTER VI.

TOWN IMPROVEMENT.

At an early stage of his career, Mr. Dobson laid before the Corporation of Newcastle an extensive plan for the enlargement and improvement of the town. He proposed to them to purchase the two large vacant spaces in the centre of the town, which had formed the gardens of the Grey Friars, and of the nunnery of St. Bartholomew, and to connect them into a series of magnificent streets and squares.

This scheme was thought too speculative, and it was at that time abandoned. McKenzie, in his History of Newcastle, gives an interesting account of these plans, and from his book, which was published about 1827, we may give some illustrative extracts.

"Mr. Dobson has proposed plans to the Corporation of Newcastle for the appropriation and purchase of Major Anderson's property in the centre of the town, which seem in the highest degree to combine elegance with utility. It is proposed to make a grand square about 430 feet long and 130 feet wide, containing in the whole 10,133 square yards. This area to be used as a Public

Market, for the sale of wheat, oats, etc., appropriate buildings to be erected on each side at a distance of 60 feet from the market. The street at the south side to commence in Pilgrim Street, about 83 feet south of High Friars Lane, to form the north side of the square, and passing the open space named Green Court, to open into Newgate Street south of the houses usually called Grey's Court.

" The street at the west side of the square is proposed to proceed from the Nun's Gate, which it would be necessary to widen, and to run in a straight line to Blackett Street, where Eldon square would form an imposing termination. From this convenient street another is to be run along the south side of the square, and to open into Pilgrim Street. The last street to commence near the portico of the New Scotch Church at Blackett Street,* and to terminate at the High Bridge, at which place it is proposed to widen this street by making some alterations on the south side, connected with the New Flesh Market (no longer existing), and tending to make a pleasing bound to the street opposite to the east end of the New Market, where it is proposed to build a Mansion House, suitable to the rank and dignity of the First Magistrate of this prosperous and opulent town. This civic palace is planned to occupy the whole of Anderson Place, and to have four handsome stone fronts. The north, south, and west sides to rise from a bold terrace,

* A pretty little Doric temple designed by Mr. Dobson, the facade of which has been taken down and replaced by the present edifice, the design of Mr. Wm. Oliver, Architect.

and the latter front to be ornamented with eight beautiful pillars. The east front to face Pilgrim Street, and to have a lofty, grand portico, capable of admitting carriages, which might enter the gate at one corner of the grounds, and pass out at the opposite one. The present walk up the avenue, with the trees on each side, to be carefully preserved.

"The Mansion House, the terrace, and the ground between would occupy 6,300 square yards. The total extent of building ground obtained by these arrangements out of Major Anderson's present property amounts to 57,000 square yards."

We find, again, another bold scheme of Town Improvement projected by Mr. Dobson. McKenzie continues :—

"Mr. Dobson proposes to continue Blackett Street in a straight line, crossing the foot of Gallowgate, proceeding behind Mr. Archbold's house, and cutting off part of the premises belonging to the heirs of Sir Cuthbert Heron, passing the corner of the Leazes north of the gate. Then the street to form an angle, and crossing the Ponteland Road at the pant, to proceed in a direct line, joining the Carlisle turnpike road near to Gloucester Hall. According to these plans this long street will be 70 feet wide, with a space of 15 feet in front of each house, making the entire space between the buildings on each side 100 feet. Trees are intended to be planted on both sides of the road, which will not only break the blasts of wind, but also add to the beauty and healthiness of the street."

Mr. Dobson designed to give variety to this grand line of communication by the formation of two squares, and McKenzie adds:—"Should the disposable capital and increasing population of the town require an extension of the plan, Mr. Dobson proposes that streets be made to branch out conveniently from both sides."

Again we are told:—"One of the most advantageous and desirable improvements ever originated in this town was projected during the mayoralty of Archibold Reid, Esq., by John Dobson, who recommended its adoption with all the enthusiasm of a man devoted to his profession.

"He proposed to make the Old Castle a permanent prison for debtors, and to build a grand and lofty public gateway at the south east corner of this ancient fortress. Over this gateway was to be a covered gallery of communication between the Castle and the Governor's house, which he proposed to erect over the ground south of the Castle. Adjoining to this house was to be a House of Correction and a hall for the occasional use of the magistrates, where also felons might be tried during the assizes, which would, from its vicinity to the County Courts, be a great convenience to the judges and lawyers. All these buildings were to be castellated and enclosed by a lofty stone wall, with corner towers, so as to correspond with the style of Architecture which the old Castle exhibits."

McKenzie continues:—"Another plan of this ingenious architect was to pull down the houses at the west side of the north entrance to the Tyne Brewery; to throw

a dry arch across the little close behind the Castle Garth stairs, and, proceeding along the hill, to wind round the outer wall of the new prisons, and terminate the street at St. Nicholas' Church.

"The rise in this proposed street would not be equal to two inches in a square yard, or about half the steepness of Dean Street. The few buildings proposed to be cleared away along the bank are mere rubbish, and indeed none of the property in the line of this improvement is of much value until we reach the Head of the Side, when it has long been in contemplation to throw the houses back, so as to range in a parallel line with Queen Street."

This scheme of converting the Castle into a permanent prison was recommended by considerations of economy, and was calculated to save £5,000 of the public purse. Its adoption would also have excited the admiration of strangers (at least so we are told by McKenzie), as the County Courts, the Old Castle, the New Prisons, and St. Nicholas' Steeple would have presented an incomparably grand and imposing group of objects.

The rejection of these desirable proposals no doubt proceeded from strong reasons, though the public were unacquainted with their nature and force. All must regret that plans, which would have made Newcastle the finest town in the kingdom, were not carried out in their entirety; and that, in so far as they were executed, it was not by the projector.

Mr. Dobson had the improvement of Newcastle ever before his mind, and many other plans were projected by him with the same view, only to meet with disappointment His nature was so entirely artistic as to unfit him to cope with the financial difficulties that beset great speculative schemes.

It remained for another to take up his plans and to execute them, not without energy and enterprise.

Some years after Mr. Dobson had laid his proposals before the Corporation, Mr. Grainger, an extensive builder and contractor, took up the vast enterprise, and, with the aid of Mr. John Clayton (for many years Town Clerk of Newcastle), over-rode all such financial difficulties as had formerly prevented its acceptance. The two vacant spaces of ground already mentioned were purchased, and the undertaking was carried out, with the result that we now see. To Mr. Grainger we are indebted for the handsome new town of Newcastle. Had Mr. Dobson's plans been adopted—as they most undoubtedly would sooner or later have been by various speculators—the result would have been far different.

Mr. Grainger, not being an architect, showed his clear-headed judgment in employing men of talent (especially the subject of this Memoir) in furnishing the general plans of his great works. It is no disparagement to others to remark that Mr. Dobson's artistic hand is ever visible in the new town of Newcastle. And yet it is strange, when we take into consideration the career of these two men—the architect with his genius, originating

so great a scheme, throwing all his immense energy into the carrying out of the work, whose name is never remembered in connection with it; the other, the speculator and builder, whose existence can never be forgotten so long as Newcastle stands and Grainger Street retains its name. To many minds this may suggest a wide field of thought. The diversity of the human intellect is strikingly exemplified here. The curious faculty of succeeding, which some men possess, in contrast to the ability and genius of others, is here discernible. The endowments of Mr. Grainger, so far as the secret can be penetrated, seem to have been enterprise and push, and a powerful mathematical brain Mr. Dobson was the artist, not indeed wanting in mathematical talent (for that he had), but with the fastidiousness of a retiring nature, and without that certain something that brings a man to gain all, to stand first, and to combine success with public *eclat*. From unpublished documents, Mr. Dobson appears to have devoted much time and thought to the design of the facade of Grey Street (New Dean Street, as it was at first called), and of the other new streets. We find him rising at four, working until midnight upon designs for Mr. Grainger—in fact, throwing his whole talent and energy into the enterprise. So anxious was he that the scheme should be well carried out, that we find him, with his usual absence of professional jealousy, sending in sketches and designs to be executed in Mr. Grainger's office. Mr. Wardle and Mr. Walker were for some years Mr.

Grainger's office architects—both men of talent, who judiciously incorporated Mr. Dobson's designs into their own work.

All the new streets were planned and levelled by Mr. Dobson. In Grey Street may be observed the skilful manner in which, by throwing up the elevated parts of the sky line, the descent of the ground has been concealed, so that the eye, satisfied by the artistic grouping of the various masses of the buildings, scarcely recognises the difference of level between the top and bottom of the street. This is in marked contrast to the ordinary treatment of such a slope. The graceful curve of this street is universally admired—in fact, the width and gracefulness of the streets of Newcastle are the first things to strike the eye of strangers who visit the city. Mr. Dobson furnished designs for a great portion of Grey Street, serving as a model to Mr. Grainger's clerks for the rest.

He was employed by the Corporation of Newcastle to design the Arcade, and also the whole of the magnificent markets, which were, of course, built by Mr. Grainger. The facade of this block of buildings presents, we think, a conclusive example of pure and classic taste. These markets, even to this day, are unrivalled. The open timber roof of the vegetable market gives to the building the appearance of a fine hall. In the early days of Mr. Dobson's career good carpentry was but little understood, so that if a builder had to place a roof on a building—say fifty or sixty feet square—the plan was to make one main

principal of great strength, and then to turn the hip and other principals into it, thereby laying the main weight of the roof on the centre of the structure. Mr. Dobson had not long been in practice, however, before he discovered the defects of this plan, and obviated them by trussing the purlings, which were then termed "diminished principals," now, we believe, called "truncated." Each of these principals answering as a purling made a regular pressure on each side of the building. Thus arose Mr. Dobson's idea of trussing roofs. In his design of the Newcastle markets this construction may be seen in the capacious roof of the vegetable department. Many other improvements in various branches of carpentry have been introduced by his ingenuity. The iron columns now seen in the Vegetable Market were no part of his design, but were introduced to satisfy the minds of the Corporation Building Committee, who at that time were not accustomed to see so light a roof, and feared for its safety. This is not to be wondered at when we consider the ponderous erections of that day. But these columns are of no use, and much injure the effect of the building.

We fancy, indeed, that the world in general is but little aware of all that is owing to Mr. Dobson for the large, light, and beautiful roofs which he introduced.

Mr. Dobson designed Market Street, Hood Street, Nun Street, Grainger Street (not Grainger Street West), Grey Street, &c.

Between 1822 and 1827 he planned a portion of Blackett Street, Eldon Square, the County Club, Leazes

Terrace, St. Mary's Place, with its facade so appropriate to St. Thomas' Church, St. Mary's Terrace, St. Thomas' Terrace, Jesmond High Terrace, &c.

Among the plans and sections of new streets laid down by Mr. Dobson—most of which have been carried out—perhaps the greatest improvement is Neville Street, which brings the traffic from Scotswood Road past the front of the Central Station into the town by Collingwood Street; and when new streets are being made, it is found that many of them have been already laid out, or projected by this architect not only with an eye to present uses, but also to render practicable future combinations; and it has been said—"The efforts of Mr. Dobson will be felt for many generations."

Plummer's Flax Mill is an excellent example how, by a simple treatment of common material, a fine architectural effect is produced.

The mill is an imposing block of buildings of freestone, with a tall chimney detached. The chimney shaft attracts the attention of the most careless observer from the grace of its proportions, and the artistic base and cupola with which it is ornamented.

We must not fail to draw attention also to the very active interest that Mr. Dobson took in all sanitary matters connected with Newcastle. During the last outbreak of cholera, in 1853, he devoted his energies night and day to the cleansing and purifying of the town. He also gave at that time a very interesting lecture at the Literary and Philosophical Society upon the Water

Supply. He told the citizens that the town was built upon "bowls of water" (even in his own garden he had two most abundant springs), and he proceeded to demonstrate that all these valuable sources had become polluted by surface drainage, and were therefore unfit for use. The lecture, which unfortunately is lost, no doubt suggested the closing of all the public pants, and the bringing of the water supply from a distance to the town.

Mr. Dobson designed the Fish Market, Sandhill, Newcastle, the business of which was previously carried on in the open air. The good ladies who presided over the stalls seriously objected to be removed from their old quarters, and for some time Mr. Dobson received such an unpolite reception from them that he was obliged to avoid their presence. But when bad weather came, and they realized the comfort of their new abode, they relented, and a deputation of fair dames arrived at his residence in New Bridge Street with a peace offering of fish for a Christmas dinner. Ever after that he was their "Cannie Mr. Dobson."

The building above this Market contained the offices of Mr. John Clayton, the Town Clerk of Newcastle, which have since been removed to the Town Hall. It may interest some of my readers to know that these offices were fitted up with double windows, another novelty introduced by Mr. Dobson into Newcastle; they were placed there in order to exclude the noise, heat, and dust in summer, and the cold in winter. Double windows have been in use for many years in Europe for rendering houses warm

and comfortable in winter, but few think of employing them to keep their apartments cool in summer—and yet how easy and natural is this application of so simple an invention.

We were once amused, in a very hot German city, to see all the double windows taken down at a given time—at the first approach of summer—just when they were most needed! If a double window can prevent the heat which is in a room from passing out of it, one would imagine it could require no great effort of genius to discover that it would be equally efficacious in preventing the heat without from coming in. It is, of course, the confined air shut up between the two windows, and not the double glass plates, that renders the passage of heat through them so difficult. Were it owing to the increased thickness of the glass, a single pane of glass twice as thick would answer the same purpose.

As we are on the subject of the improvement and embellishment of this great town, it may be appropriate to add that the Theatre Royal was from the designs of the late Benjamin Green, a man of considerable talent, whose career was cut short at an early age.

The Town Hall, Newcastle, was designed by the late Mr. John Johnson. Mr. Dobson was strongly opposed to the erection of that immense building on its present site. His sagacious mind foresaw the obstacles that would arise. He demonstrated the difficulty to carriages arriving and leaving in such a narrow, crowded thoroughfare. And he especially pointed out the great danger

ge a hall for great public gatherings not
oor. He held that no large hall should
especially such as we see at the Newcastle
t needs, indeed, little knowledge to
of the building. The original staircase,
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most of the audience enter by an ex-
anned and dangerous staircase, difficult
r occasions, certain to produce disaster

asked what he could suggest about the
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noble cathedral, and ruined the effect of
been one of the most beautiful streets

It is a wide street, on a curve from
to St. Nicholas'. A grand architectural
been gained by putting the old houses
l making handsome facades. The vista
would have been most imposing. It would have embraced St. Nicholas', with its unique lantern tower, the Old Castle, the Black Gate, the High Level Bridge, and the opposite hills, and we should have had a fine open square, where a monument could have been erected in a conspicuous position. All must regret that his opinion was not received. A future generation

* We might learn much from our friends at Florence, who have recently erected a vast theatre on so safe a plan we felt that nothing short of an earthquake could cause a disaster there.

and comfortable in winter, but few think of employing them to keep their apartments cool in summer—and yet how easy and natural is this application of so simple an invention.

We were once amused, in a very hot German city, to see all the double windows taken down at a given time—at the first approach of summer—just when they were most needed! If a double window can prevent the heat which is in a room from passing out of it, one would imagine it could require no great effort of genius to discover that it would be equally efficacious in preventing the heat without from coming in. It is, of course, the confined air shut up between the two windows, and not the double glass plates, that renders the passage of heat through them so difficult. Were it owing to the increased thickness of the glass, a single pane of glass twice as thick would answer the same purpose.

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The Town Hall, Newcastle, was designed by the late Mr. John Johnson. Mr. Dobson was strongly opposed to the erection of that immense building on its present site. His sagacious mind foresaw the obstacles that would arise. He demonstrated the difficulty to carriages arriving and leaving in such a narrow, crowded thoroughfare. And he especially pointed out the great danger

attending so large a hall for great public gatherings not on the ground floor. He held that no large hall should have staircases, especially such as we see at the Newcastle Town Hall. It needs, indeed, little knowledge to detect the errors of the building. The original staircase, pronounced by Mr. Dobson unsafe in a crowd, is now little used, and most of the audience enter by an extremely badly planned and dangerous staircase, difficult even on ordinary occasions, certain to produce disaster in a panic. *

When he was asked what he could suggest about the staircases, Mr. Dobson would give no advice. He merely replied: "Take the building down." He considered that it dwarfed our noble cathedral, and ruined the effect of what might have been one of the most beautiful streets in the kingdom. It is a wide street, on a curve from Newgate Street to St. Nicholas'. A grand architectural effect might have been gained by putting the old houses back a little, and making handsome facades. The vista from end to end would have been most imposing. It would have embraced St. Nicholas', with its unique lantern tower, the Old Castle, the Black Gate, the High Level Bridge, and the opposite hills, and we should have had a fine open square, where a monument could have been erected in a conspicuous position. All must regret that his opinion was not received. A future generation

* We might learn much from our friends at Florence, who have recently erected a vast theatre on so safe a plan we felt that nothing short of an earthquake could cause a disaster there.

may perhaps witness the realisation of this last scheme of Mr. Dobson for the Improvement of the Town of Newcastle.

In concluding this sketch of the architectural works of Mr. Dobson, the author begs the indulgence of the reader for many imperfections. Unaided by professional advice, she has been unable to enter into details which would have added interest. It might be supposed that she would have found her materials ready to hand in the notes of the architect himself. But, unfortunately, Mr. Dobson left no notes or memoranda that were available, and the Memorial has been composed with great difficulty and much careful research.

DOMESTIC ARCHITECTURE.

Designed
Residence of
J. Nicholson, Esq.,
North Seaton,
1813.

Large Additions to
Gibside House, Northumberland,
for Lord Strathmore,
1813, 1815, 1856.

Large Alterations to
Bradley Hall,
for Lord Ravensworth,
1813.

Designed
Field House,
Gateshead-on-Tyne,
1813.

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Very Large Additions to
Wynyard, Durham,
Seat of the
Marquis of Londonderry,
1815, 1832, 1845.

Designed Residence of
R. Rippon, Esq.,
Waterville, North Shields,
1815.

Additions to
Falloden,
Northumberland,
Sir George Grey, Bart.
1815.

Designed
Prestwick Lodge,
Northumberland, Residence of
Percival Fenwick, Esq.,
1815.

Restored
Seaton Delaval, Northumberland,
and added New Wing.
Sir Jacob Astley, Bart.
1815.

Large Additions to
Unthank Hall,
Northumberland,
Seat of
Dixon Dixon, Esq.,
1815 and 1860.

Designed
Birtley Hall,
County Durham, for
J. Warwick, Esq.,
1815.

Designed
Benwell Grove,
Newcastle-on-Tyne,
the Property of Charles Cook, Esq.,
1816.

Large Additions to
Ministeracres,
Northumberland,
Seat of
George Silvertopp, Esq.,
1816.

Designed
Ealand Hall,
Ponteland, Northumberland.
William Barkley, Esq.,
1816.

Designed Residence of
J. Errington, Esq.,
Whickham-on-Tyne,
1816.

Large Additions to
House,
Jesmond, Newcastle, for
Sir Thomas Burdon,
1817.

Alterations and Additions to
Axwell,
Northumberland, for
Sir John Clavering, Bart.,
1817.

Designed Residence of
James Losh, Esq.,
Jesmond, Newcastle-on-Tyne,
1817.

Designed
Villa Real,
Newcastle-on-Tyne,
Residence of
Captain Dutton,
1817.

Additions to
Jesmond House,
Newcastle,
Residence of
Armourer Donkin, Esq.,
1818.

Very Extensive Additions to
Doxford House,
Northumberland,
Seat of
William Taylor, Esq.,
1818.

Designed
Belford Hall,
Northumberland,
Seat of
William Clark, Esq.,
1818.

Large Additions to
Gosforth Hall,
Newcastle-on-Tyne, for
Ralph Brandling, Esq.,
1818.

Restored
Chipchase Castle,
1819.

Large Additions to
Cheeseburn Grange
Northumberland, for
Ralph Riddell, Esq.,
1813, 1819.
Private Chapel added by
Edward Riddell, Esq.,
1852.

Designed Residence of
John Fenwick, Esq.,
North Shields,
1819.

Altered Hexham Abbey House,
1819.

Alterations to the
Hermitage,
Hexham, Residence of
R. L. Allgood, Esq.,
1819.

80

Alterations to
Hebburn Hall,
1819.

Designed
Chirton House,
North Shields,
Residence of
Michael Robson, Esq.,
1819.

Designed
Mitford Castle,
Northumberland, Seat of
Bertram Osbaldiston Mitford, Esq.,
1820.

Alterations to
Broome Park,
Northumberland, Seat of
William Burrell, Esq.,
1820.

Added to
Biddlestone,
Northumberland, Seat of
Walter Selby, Esq.,
1820.

Some Restorations at
Aydon Castle,
Northumberland, for
Sir Edward Blackett, Bart.,
1820.

Designed
Hawthorn Dene House,
Seaham, Durham, for
Major Anderson,
1821.

Designed
Newbrough,
Northumberland, for
Rev. H. Wastell,
1821.

Designed
South Hill House,
Chester-le-Street, for
Thomas Fenwick, Esq.
1821.

Designed
Black Dene House,
for
Dr. Headlam,
1822.

Designed
Angerton House,
Northumberland,
Seat of
Ralph Atkinson, Esq.,
1823.

Designed
Mitford Hall,
Northumberland,
Residence of
Captain Blackett,
1823.

Designed
Swansfield House,
Near Alnwick,
Residence of
H. C. Selby, Esq.,
1823.

Large Additions to the
Towers,
Jesmond, Newcastle,
Residence of
Burdon Sanderson, Esq.,
1823 to 1827.

Designed Residence of
Rev. H. Hollingsworth,
Haltwhistle, Northumberland,
1823.

Designed
Sittringham House,
Yorkshire,
1824.

Designed
Nunnykirk,
Northumberland,
Seat of
William Ord, Esq.,
1825.

Additions to
Bellister Castle,
Northumberland,
1826.

Designed
Gortanloisk,
Argyleshire, for
Sir John Fife,
1827.

Alterations at
Matfen, Northumberland,
Seat of
Sir Edward Blackett, Bart.,
1828.

Designed
Lilburn Tower,
Northumberland,
Seat of
Henry Collingwood, Esq.,
1828.

Designed
Longhurst,
Northumberland,
Seat of
William Lawson, Esq.,
1828.

Designed
Residence of
Charles Bruce, Esq.,
Edinburgh,
1828.

Alterations to
Wolsingham,
Northumberland, Residence of
Matthew Bell, Esq.,
1828.

Alterations to
Harbottle House,
Northumberland, Seat of
Thomas Fenwicke Clennell, Esq.,
1829.

Alterations to
Ridley Hall,
Northumberland, Residence of
John Davidson, Esq.,
1829.

Additions to
Glanton Park,
Northumberland, Residence of
Henry Collingwood, Esq.,
1829.

Designed
Trewhitt House,
Lynn, Norfolk,
Residence of
J. Smart, Esq.,
1830.

Rebuilt
Benwell Tower,
Newcastle-on-Tyne,
Residence of
Thomas Crawhall, Esq.,
1830.
Became in 1882 the Residence of the
Bishop of Newcastle.

Designed
Brinckburn,
Northumberland,
Seat of
Major Cadogan,
1830, completed 1837.

Designed
Meldon,
Northumberland,
Seat of
Isaac Cookson, Esq.,
1832.

Added to the
Chesters,
Residence of
John Clayton, Esq.,
1832 and 1837.

Large Additions to
Blenkinsopp,
Northumberland, Residence of
Colonel Coulson,
1832 and 1837.

Designed
Holme Eden,
Near Carlisle,
Residence of
Peter Dixon, Esq.,
1837.

Designed
Nesham Hall,
Yorkshire,
Seat of
Colonel Cookson,
1834, completed 1837.

Designed
Residence of
J. Wilson, Esq.,
Darlington,
1834.

Additions to
High Warden,
Northumberland,
Residence of
John Errington, Esq.,
1834.

Designed
Beaufront Castle,
on the Tyne,
Seat of
William Cuthbert, Esq.,
1835, completed 1841.

Restored
Swinburne Castle,
Northumberland,
Residence of
Thomas Riddell, Esq.,
1840.

Designed
Moor House,
Sunderland,
1840.

Alterations to
East Boldon House,
Northumberland,
Residence of
William Gray, Esq.,
1840.

Restoration to
Bamborough Castle,
Northumberland,
1843.

Designed
The Hags, now called Hackwood,
Hexham,
Residence of Charles Head, Esq.,
1843.

Restored
Haughton Castle, North Tyne,
Residence of
William Smith, Esq.,
1844.

Designed Residence of
H. Harrison, Esq.,
Bedale, near Whitehaven,
1845.

Designed The Knells,
Near Carlisle,
Residence of
John Dixon, Esq.,
1845.

Restored
Rock House,
Northumberland,
Residence of
Charles Bosanquet, Esq.,
1845.

Designed
Cleadon Cottage,
Near Sunderland,
Residence of
Robert Swinburne, Esq.,
1845.

Designed Bank House,
Newbiggen,
Residence of
J. H. Hinde, Esq.,
1845.

Designed
Sandhoe House,
on the Tyne,
Residence of
Sir Rowland Errington, Bart.,
1850.

Large Additions to
Manby House,
Warrington,
Cheshire,
1851.

Designed Residence of
A. Topham, Esq.,
Middlesbro',
1851.

Very large Additions to
Residence of
Robert Leadbitter, Esq.,
Ryton-on-Tyne.
1851.

Designed
High Cross,
Benwell,
1851.

Alterations to
Newton Hall,
Bywell-on-Tyne,
Residence of
W. H. Blackett, Esq.,
1851.

Designed Residence of the
Rev. Dr. Stephen Hawtrey,
Near Windsor,
1851.

Large Additions to
Holeyn Hall,
Northumberland,
Residence of
J. James, Esq.,
1858.

Additions to
Shawdon,
Northumberland,
Residence of
John Pawson, Esq.,
1858.

Additions to
Residence of
Sir William G. Armstrong, C.B.,
Jesmond, Newcastle,
1860.

Designed
Banqueting Hall,
Jesmond, Newcastle,
for Sir William G. Armstrong, C.B.,
1860.

Designed
Greenwood,
Hampshire,
Residence of
George Palmer, Esq.,
1861.

Very Large Additions to
Wallington Hall,
Northumberland,
Seat of
Sir Walter Travelyan, Bart.

Alterations to
Whitburn Hall,
Near Sunderland,
Residence of
Sir Hedworth Williamson, Bart.

Designed Residence of James Morrison, Esq., Gresham Place, Newcastle. Residence of David Cram, Esq., Ellison Place, Newcastle. Residence of J. Harvey, Esq., Strawberry Place, Newcastle. Residence of William Todd, Esq., Picton Place (now Blyth and Tyne Railway Station), Newcastle. Mr. Dobson's Residence, New Bridge Street, Newcastle. Residence of R. Plummer, Esq., Gateshead Fell, etc., etc.

Designed
Lambton Castle,
Durham,
Seat of
the Earl of Durham,
1862.

ECCLESIASTICAL.

Designed
New Road Chapel,
Newcastle-on-Tyne,
1813.

Designed
Scotch Church,
North Shields,
1813.

Made careful Designs of
Tynemouth Priory,
Also a complete set of Drawings to shew
Restoration,
1813.

Prepared Plans for Restoring the
Lady Chapel, Tynemouth, 1817.
Not carried out until 1843.

Restored
Hexham Abbey Church,
1817, 1818, 1852, 1858.

Restored
St. John's Lee,
Hexham,
1818.

Restorations at
Gosforth Church,
Newcastle,
1818.

Restorations at
Whitburn Church,
Near Sunderland,
1819.

Restorations at
St. Mary's Church,
Gateshead-on-Tyne,
1819-1855.

Designed
Chapel at Humshaugh,
on the Tyne,
1819.

St. Nicholas' Church,
Newcastle-on-Tyne—

Restored Steeple	1819
Designed large Floral Gothic Window, North Transept	1819
Tower Foundations Restored ...	1832
Designed North and South Porches	1832

Some Restorations at
Whickham Church,
Near Gateshead,
1819.

Commenced Design of
St. Thomas' Church,
Newcastle-on-Tyne,
1825.
Consecrated, 1830.

Restorations at
Alnwick Church,
Northumberland,
1825.

Restored Glendale Church,
Northumberland,
1826.

Designed Greenhead Church,
Northumberland,
1826.

Designed
Presbyterian Chapel,
Blackett Street, Newcastle-on-Tyne,
now removed,
1826.

Designed
Presbyterian Chapel.
North Shields,
1826.

Designed
Quakers' Meeting House,
Newcastle,
1827.

Some Restorations at
Heworth Church,
Near Gateshead-on-Tyne,
1827.

Designed
Park Chapel (Baptist),
Monkwearmouth,
1827.

Designed
Chancel of Belford Church,
1828.

Designed
Church at Gloucester,
for J. Cargill, Esq.,
1828.

Designed
Chapel at Haltwhistle,
Northumberland,
1828.

Designed
Chapel at Angerton,
Northumberland,
1828.

St. John's Church.
Newcastle-on-Tyne—

Restored Chancel and Gables	...	1829
Restored West Side and Porch	...	1848
Designed Altar Railing and Reredos		1859

Restorations at
Hartburn Church.
Northumberland.
1829.

Designed Church and Rectory
at Monkwearmouth.
1829.

Restorations at
Marsdale Church.
1829.

Restorations at
Stamfordham Church.
Northumberland.
1830.

Designed
Church at Woodhorn.
Northumberland.
1830.

Designed
Chapel at Walker-on-Tyne,
1834.

Designed
Chancel to Dissington Church,
Northumberland,
1834.

Restorations at
Harbottle Church,
Northumberland,
1834.

Restored St. Edmund's,
Gateshead-on-Tyne,
1836.

Designed
Church at Warwick Bridge,
Near Carlisle,
for Peter Dixon, Esq.,
1836.

Designed
Jesmond Cemetery,
Newcastle-on-Tyne,
1839.

Designed
St. Peter's,
Newcastle-on-Tyne,
1839.
Consecrated, 1843.

Restorations at
Jarrow-on-Tyne Church,
1840.

Designed
Chapel (Catholic),
Horsley,
Northumberland,
1841.

Designed
Private Chapel (Catholic),
Ralph Riddell, Esq.,
Cheeseburn Grange,
Northumberland,
1841.

Designed
Catholic Chapel,
Felling, Gateshead-on-Tyne,
1841.

Alterations to
Arncliffe Church,
Yorkshire, for
Rev. William Boyd,
1841.

Designed
Chapel, Priest's House, and Schools (Catholic),
St. Mary and St. Joseph,
Birtley, Durham,
1842. Consecrated, 1844.

Designed
Roman Catholic Chapel,
for George Silvertopp, Esq.,
Minsteracres, Northumberland,
1843.

Restorations at
St. Andrew's Church,
Newcastle-on-Tyne.

Restored	South Transept	...	1844
Do.	North Transept	...	1845
Do.	Chancel ...	...	1846
	Heating ...	...	1848

Restored
Oratory, Dungeon, and Keep,
The Castle,
Newcastle-on-Tyne,
1844.

Designed
St. Cuthbert's,
Bensham,
1844. Consecrated, 1846.

Designed
Baptist Chapel,
North Shields,
1845.

Designed
All Saints',
Monkwearmouth,
1846.

Restorations at
Alston Church,
1847.

Designed
John Knox Presbyterian Chapel,
Clayton Street,
Newcastle-on-Tyne,
1847.

Designed
South Shields Presbyterian Church and Schools,
for J. Stevenson. Esq.,
1847.

Designed
Catholic Church,
Stella-on-Tyne,
1848.

Restored
Winston Church,
1848.

Designed
Presbyterian Church, North Shields,
1849.

Restored
Kirknewton Church,
1849. Also 1857.

Restored
Warrington Church,
Cheshire.

Designed
Church and Rectory,
Shotley Bridge,
1849.

Restoration at Bywell Church,
1849.

St. Paul's Church and Rectory,
Hendon, near Sunderland,
Designed, 1850. Consecrated, 1852.

Large Restorations at
Lynn Church, Norfolk,
1850.

Restorations at
Embleton Church,
Northumberland,
1850.

Designed
Church at Cowpen,
Near Blyth,
1850.

Designed
Church of the Divine Unity,
New Bridge Street,
Newcastle,
1852.

Designed
Church of the Holy Trinity,
New Bridge Street,
Newcastle,
1852.

Restoration at
Ford Church,
1852.

Restored Nave and Chancel of
Chatton Church, Northumberland,
1853.

Bishopwearmouth Church—

Restoration	1849
Designed Rectory	1853
Large Alterations to Church ...	1853

Designed
Cemetery and Chapels,
Hartlepool,
1855.

Designed
Otterburn Church,
Northumberland,
1858.

Designed
Clayton Memorial Church,
Newcastle-on-Tyne,
1858.

Restorations of great difficulty at
Houghton-le-Spring Church,
County Durham,
1859.

Restored Nave and Chancel of
Warkworth Church,
1860.

Designed
St. Mary's Church,
Tyne Docks,
1861.

Designed
St. Paul's,
Newcastle-on-Tyne,
1861.

Designed
Cramlington Church,
Northumberland,
1862.

Designed
Monument in Doncaster Church,
to Memory of Miss Ellison.
1862.

Designed
Sudbrooke Church,
Sudbrooke Holme, near Lincoln,
for Colonel Ellison,
1862.

Ponteland Schools,
1817.

Addition to Grammar School,
Morpeth,
1827.

Hendon Schools,
1831.

Chollerton Schools,
1831.

Stamfordham Schools,
1832.

Vicarage, Stamfordham,
1834.

Chatton Rectory,
1834.

Hartburn Vicarage,
1843.

Vicarage House,
Sittringham, Yorkshire,
1845.

Schools at Lynn,
Cheshire,
1850.

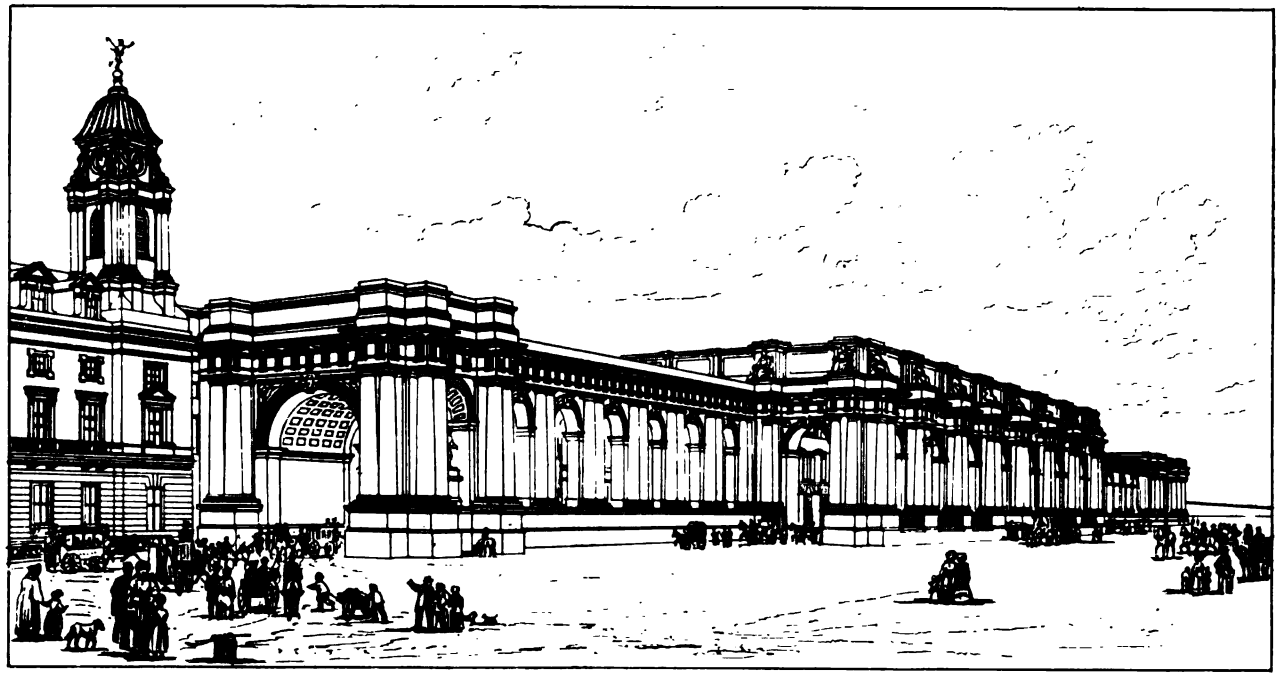
Rectory,
Stockton-on-Tees,
1850.

Whixley Schools,
1853.

Bishopwearmouth Schools,
1853.

Parsonage House,
Seghill,
1855.

Ragged Schools,
Newcastle-on-Tyne,
1853.
Etc., etc.



ORIGINAL DESIGN FOR NEWCASTLE CENTRAL RAILWAY STATION.
From a Drawing by the late John Dobson, M.R.I.B.A.

MISCELLANEOUS.

Designed
Newcastle Central Railway Station,
Opened by the Queen and Prince Consort,
August 27th, 1850.

Designed
Newcastle Gaol,
1823.

Designed
Carlisle Gaol and Sessions House,
1822.

Designed
Morpeth Gaol,
1822.

Restorations of the
Old Castle,
Newcastle-on-Tyne.

Alterations and Additions to
Tynemouth House of Correction,
1814.

Alterations to
Custom Houses at
Liverpool, Glasgow, and Newcastle,
1817.

Alterations to the
Old Theatre, Newcastle,
afterwards destroyed by fire,
1817.

Designed
Gateshead Station and Viaduct,
1841.

Designed
Carlisle Railway Station,
1841.

Designed
Station Hotel,
Leeds,
1857.

Designed the
Arcade,
Newcastle-on-Tyne,
1826.

Designed the
Newcastle Vegetable and Butcher Markets,
Newcastle.
1834.

Made Survey of
Projected Line of Railway between
Newcastle and Gilsland,
1837.

Made Survey of
Great North of England Railway,
1839.

Made Survey and Sections,
Brandling Junction Railway,
1839.

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Made Survey of
Grand Trunk Line between
Newcastle and Durham,
1836.

Designed
Police Offices, Manor Chare,
Newcastle,
1831.

Designed
Academy of Arts,
Blackett Street, Newcastle,
1830.

Designed
Joint Stock Bank,
Mosley Street, Newcastle,
1836.

Designed
Medical School,
Newcastle,
1852.

Designed
Temple at Axwell Park,
1818.

Breakwater at Cullercoats.

Beacons at Holy Island.

Collingwood Monument,
Tynemouth,
1847.

Designed
Freemasons' Lodge,
Middlesbrough,
1858.

Planned, Levelled, and Designed Elevations—

Grey Street ...	...	...1834 to	1837
Market Street	...	...	1835
Hood Street ...	...	...	1836
Grainger Street	...	...	1836
Nelson Street	...	...	1835

Planned Neville Street.

Designed
Hospital,
New Bridge Street,
Newcastle,
1827.

Designed
Baths,
Newcastle,
1849.

Designed
Riding School,
Newcastle,
1847.

Designed
Surgeons' Hall,
Newcastle,
1850.

Designed
Northern Counties' Club,
Newcastle,
1833.

Designed
St. Mary's Place,
Newcastle,
1829.

Planned portion of Blackett Street,
Newcastle,
1817.

Added New Wing to the Infirmary,
Newcastle,
1851.

Designed
Fish Market,
Sandhill, Newcastle,
1829.

Designed
Toll House, near the Infirmary,
Newcastle.*

* These unimportant works are striking examples of the versatility and originality of Mr. Dobson's designs.

Designed
Toll House at St. Thomas' Church,
Newcastle.

Designed
Leazes Terrace,
Newcastle,
1832.

Designed
Eldon Square,
Newcastle,
1832.

Designed
Plummer's Flax Mill,
Newcastle.

Planned
St. Mary's Place,
St. Thomas' Terrace,
Jesmond Terrace,
St. Thomas' High Terrace,
Newcastle,
1830.

Planned
Jesmond Road to the Minories,
1827.

Designs for Quayside Improvements,
1855.

Planned
Staiths at Wallsend,
1814.

Designed
Large Tobacco Warehouse,
Quayside, Newcastle,
1819.

Designed
Warehouse at Broad Chare,
Newcastle.
1814.

Designed
Extensive Warehouses,
Quayside, Newcastle,
for Mr. Sorsbie,
1818.

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Designed
Goods Warehouses at the Manors Station,
Newcastle,
1850.

Designed
Manors Station,
1850.

Designed
Monkwearmouth Docks,
1845.

Designed
Large Warehouses at Sunderland Docks,
1850.

Designed
Hay Hole Dock Offices,
1850.

Designed
Warehouses at Liverpool,
1856.

Planned
New Quay,
South Shields.

Planned
Howdon Docks,
On Tyne,
1814.

Planned
Blackburn's Docks,
1816.

Designed
Large Glass Works,
South Shields,
for Mr. Cookson,
1817.

Designed
Tyne Brewery,
1816.

Made Extensive Survey of Newcastle,
1814.

Surveyed the River for Tyne Commissioners,
1821.

Planned
Projected Town towards Ponteland Road,
1820.

Planned
Fortifications of Tynemouth Castle,
1817.

Proposed Extensive Plan of Major Anderson's
Property and Building Scheme, which
was taken up some years after
by Mr. Grainger,
1824.

Designed
Sandyford Bridge,
Newcastle-on-Tyne,
1818.

Designed
Morpeth Bridge,
1820.

Designed
Hamsterley Bridge,
1825.

Designed
Harbottle Bridge,
1825.

Designed
Wooden Bridge at Borough Bridge,
1827.

Designed
Bridges for Newcastle and North Shields Railway,
1820.

Designed
Bridges for Carlisle Railway,
1820.

Designed
Low Ford Bridge,
Near Morpeth,
1830.

Designed
Warwick Bridge.
Near Carlisle,
1837.

Designed
Walbottle Bridge,
1827.

Designed
Chatton Bridge, over the Fell,
1854.

Designed
Baths and Terraces at Roker,
1855.

Designed
Reformatory,
Netherton, Northumberland.

Planned
Seaham Harbour,
for Marquis of Londonderry,
1823.

Designed
Museum,
Warrington, Cheshire,
1851.

Large Artificial Lake,
Bolam, Northumberland,
for the Hon. Chas. Beresford,
1818.

Planned and Designed
Terraces, Residences, and Hotel,
at Whitby West Cliff, for
George Hudson, M.P.
Etc., etc.